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Irene Dalis

Music for the January 14 Concert at Civic Auditorium is provided by a grant from the trust funds of the recording industry obtained by the co-operation of Local 153, San Jose Federation of Musicians.

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the
San Jose Symphony
Orchestra

2003-11-6

Symphony Suite, St. Claire Hotel, San Jose, CA 95113 Phone (408) 287-7383

this Evening's Program

THE SAN JOSE SYMPHONY ORCHESTRA

JAMES K. GUTHRIE Musical Director/Conductor
Sandor Salgo, Conductor Emeritus

First Pair of Concerts, 1971-72 Season

IRENE DALIS, mezzo-soprano, SOLOIST

Friday Evening, January 14, 1972 . . . 8:30 o'clock

SAN JOSE CIVIC AUDITORIUM

Saturday Evening, January 15, 1972 . . . 8:30 o'clock

SAN JOSE FIRST BAPTIST CHURCH

PROGRAM

Overture to "La Forza del Destino"

Giuseppe Verdi

Scene and arias from Act II of "Il Trovatore"

IRENE DALIS, Soloist . . . Giuseppe Verdi

Dance Symphony . . . Aaron Copland

Introduction—molto allegro—adagio molto

Andante moderato

Allegro vivo

INTERMISSION

Dramatic Song Cycle with Orchestra.

"Kindertotenlieder"

IRENE DALIS, soloist . . . Gustav Mahler

Tone Poem, "Till Eulenspiegels lustige Streiche"

Opus 28 . . . Richard Strauss

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Program Notes

LA FORZA DEL DESTINO: OVERTURE (Giuseppe Verdi)

The Overture to Verdi's *La Forza del Destino*, dramatically appropriate to the opera it introduces, is bold and exciting, and composed of melodies heard during the opera itself. After trumpet-blasts suggesting the hammer-blows of Destiny, the music displays a sinister, restless quality, presaging the tragic, involved story the opera tells. Other themes follow, associated with the various characters, and intermingle to form a dramatic tone-picture setting a tragic mood.

IL TROVATORE: ACT II, SCENE 1: STRIDE LA VAMPA (Giuseppe Verdi)

This aria, one of the most famous in opera, is sung by Azucena, the aged gypsy woman whose life has been haunted by the memory of her mother's horrible death. "Strade la vampa!"—"Fierce flames are soaring!"—Azucena cries as she recalls her mother being burned at the stake as a sorceress. She has vowed to avenge that death—and her vengeance is the basis of Verdi's opera *Il Trovatore*.

DANCE SYMPHONY (GROHGX) (Aaron Copland)

Dance Symphony is a major early work of Aaron Copland, composed in Paris and first performed April 15, 1931, by the Philadelphia Orchestra with Leopold Stokowski conducting. The three dances of the symphony were extracted by Copland from an earlier unperformed ballet, titled *Grohg*; and won a \$5,000 award in a prize competition.

Dance No. 1 (Allegro), titled "Dance of an Adolescent," reveals French influence in its sparkle and elegance. It is characterized by polyharmonies, a flowing flute melody with harp accompaniment, and canonic imitation between trumpets and trombones.

Dance No. 2 (Andante moderato) is a lyrical waltz movement, titled "Dance of a Young Girl Who Moves in a Dream." It includes a viola solo, near the end of which Copland makes his first use of quarter-tone flattening of a note, which became a characteristic of his work in later years suggesting the "blueing" of a note, as in American jazz music.

Dance No. 3 (Allegro vivo) is an exciting, syncopated movement, with alternation of various rhythms. Here Copland gave a foretaste of the compositions he was to write during the next few years, in which he experimented with jazz idioms.

KINDERTOTENLIEDER (SONGS OF DEAD CHILDREN)

(Gustav Mahler)

- I. "Once more the sun would gild the morn!"
- II. "Ah, now I know why oft I caught you gazing."
- III. "When thy mother dear!"
- IV. "I think oft, they've only gone a journey!"
- V. "In such a tempest!"

Gustav Mahler's song-cycle for voice and orchestra, expressing a feeling of profound grief, was inspired by Friedrich Rückert's elegies, written after the death of that poet's children. Mahler directed the first performance of the *Kindertotenlieder* in Vienna in 1905. In 1906, after the death of his own child, Mahler was haunted by the feeling that she had died because he had composed this music.

TILL EULENSPIEGEL'S MERRY PRANKS (Richard Strauss)

Richard Strauss's tone poem is based on the 15th-century German folk-hero, Till Eulenspiegel, and the mischievous pranks he played on the people. The music, opening with muted strings in a phrase suggesting the story-teller expression "Once upon a time . . ." quickly switches to a humorous musical tale of Till's escapades, which ends tragically as he is hanged for his pranks.

James K. Guthrie

James K. Guthrie's career could be briefly described by a quotation of Henri-Frederic Ameil in his statement "To do easily what is difficult is the mark of talent. To do what is impossible for talent is the mark of genius".

Composition, truth, and interpretation are the basic rules of two professions—journalism and music. Mr. Guthrie coinstantaneously pursued both in his early teens. Born in 1914—he began working on the Sun-Telegram in San Bernardino at the age of 14. He started from the usual after-school and vacation type jobs to after-college status as police reporter. Progressing from this and related reporting jobs he rose to publisher and executive-vice president. He directed the affairs of the Sun-Telegram from 1965 to 1969 when it was purchased by a large Eastern chain.

He began the serious study of music and conducting at age fifteen. Studying first under Alfred Hertz, conductor and founder of the San Francisco Symphony. Dr. Artur Rodzinski, Fritz Zweig, Pietro Cimini are among some of the famous conductors under whom he studied. He was the assistant conductor for Leopold Stokowski at the Hollywood Bowl. He was assigned as director of instrumental music and opera at the Redlands Bowl at the age of seventeen. Since then he has appeared as guest conductor of the leading symphony orchestras of the United States and Canada.



His delightful multi-faceted ability encompassed the lighter vein of Broadway Shows at the Hollywood Bowl, and the Greek Theater in Los Angeles. As musical director of the American Music Theater, Mr. Guthrie conducted dozens of operas in English.

Recently he was staff conductor of the Los Angeles Philharmonic Orchestra, and as such was in charge of that orchestra's Youth Concerts. Resigning his position with the philharmonic in 1969, he accepted an appointment by President Nixon as director of planning and analysis for the "National Endowment for the Arts" in Washington, D.C.

His brilliant star came into the San Jose view in 1970 when he resigned from this appointment to become musical director and conductor of the San Jose Symphony Orchestra, a position he holds concurrently with the Riverside Symphony Orchestra.

In the life, loves and measures that fill a cup or pace a tempo on a musical scale, Mr. Guthrie's truth, humor, and music weave a particularly unique pattern, designed within two spheres, creating from the best of each of his worlds.

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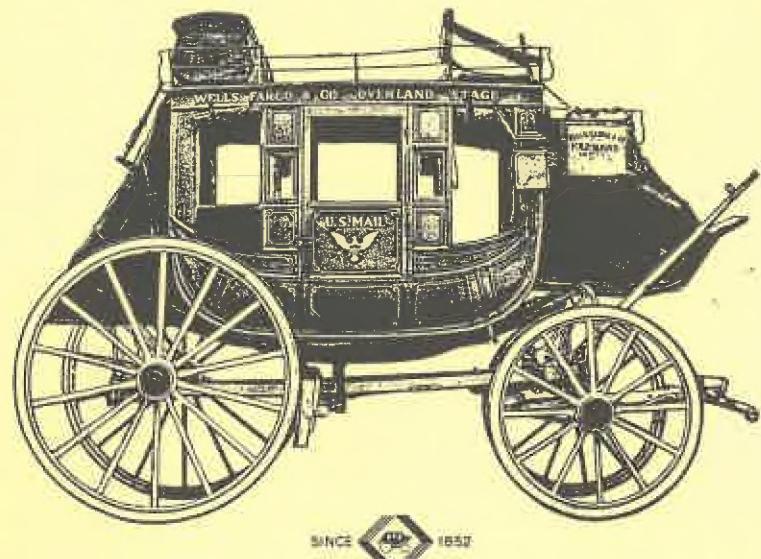
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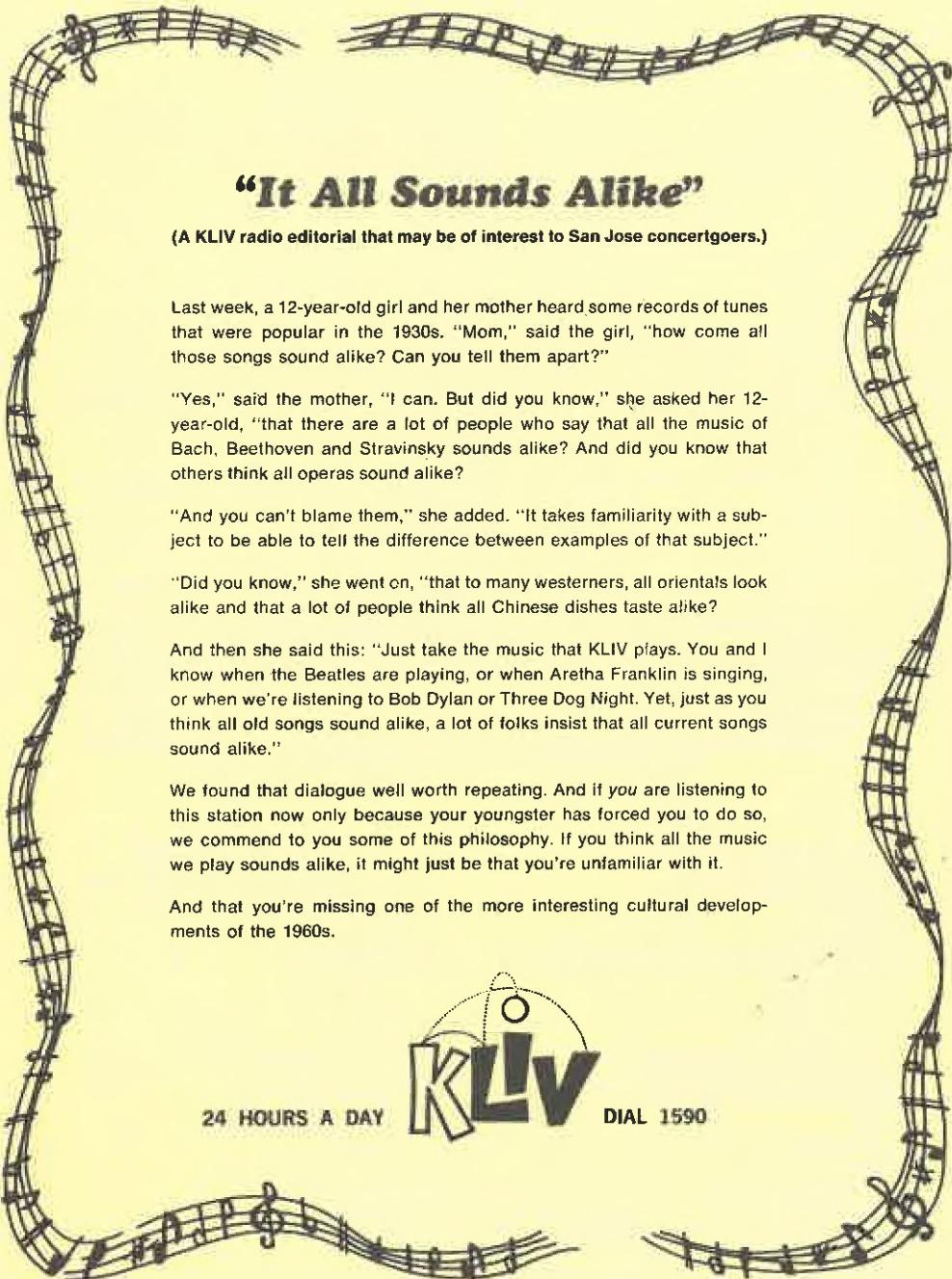


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"It All Sounds Alike"

(A KLIV radio editorial that may be of interest to San Jose concertgoers.)

Last week, a 12-year-old girl and her mother heard some records of tunes that were popular in the 1930s. "Mom," said the girl, "how come all those songs sound alike? Can you tell them apart?"

"Yes," said the mother, "I can. But did you know," she asked her 12-year-old, "that there are a lot of people who say that all the music of Bach, Beethoven and Stravinsky sounds alike? And did you know that others think all operas sound alike?"

"And you can't blame them," she added. "It takes familiarity with a subject to be able to tell the difference between examples of that subject."

"Did you know," she went on, "that to many westerners, all orientals look alike and that a lot of people think all Chinese dishes taste alike?"

And then she said this: "Just take the music that KLIV plays. You and I know when the Beatles are playing, or when Aretha Franklin is singing, or when we're listening to Bob Dylan or Three Dog Night. Yet, just as you think all old songs sound alike, a lot of folks insist that all current songs sound alike."

We found that dialogue well worth repeating. And if you are listening to this station now only because your youngster has forced you to do so, we commend to you some of this philosophy. If you think all the music we play sounds alike, it might just be that you're unfamiliar with it.

And that you're missing one of the more interesting cultural developments of the 1960s.

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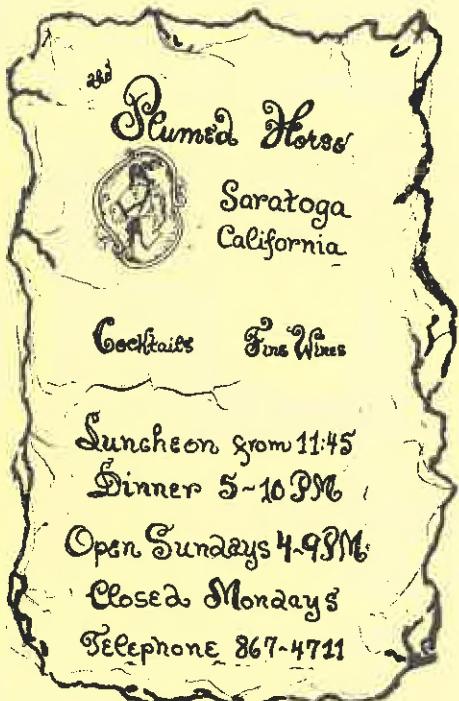
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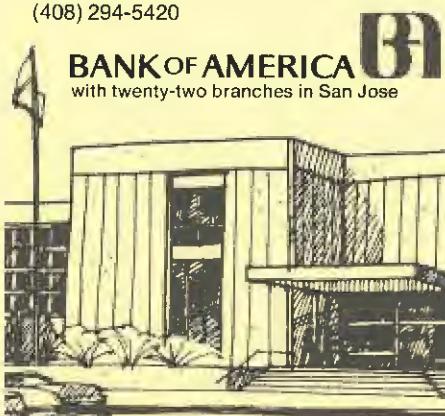
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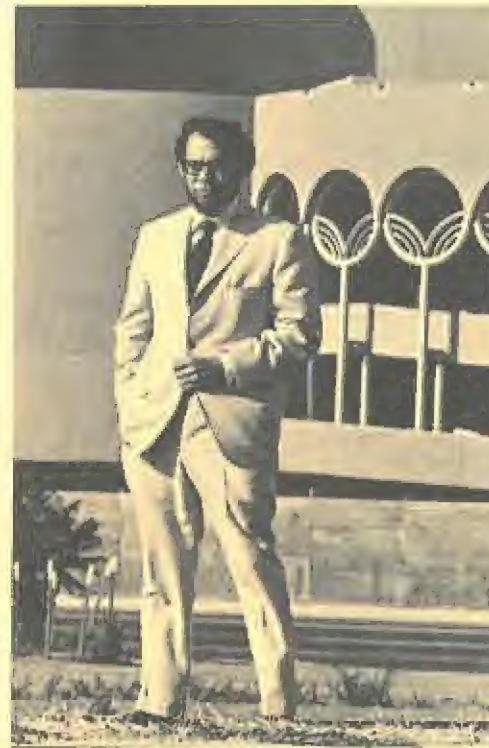
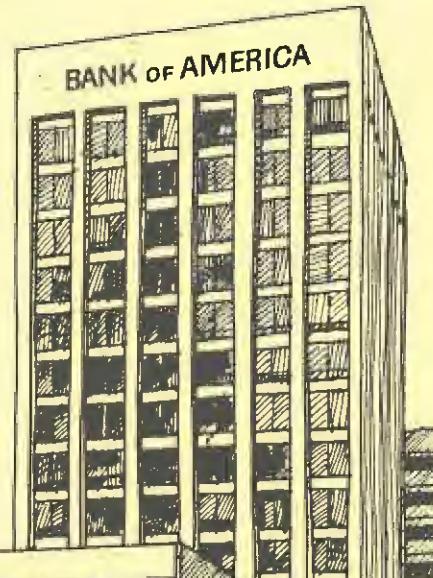
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DON THOMSON GENERAL MANAGER

Symphony General Manager Don Thomson assumed responsibility for Association administration at the beginning of the 1971-1972 Season. Mr. Thomson was formerly President of Continental Urban Television Corporation, and brings to Symphony an extensive background in financial management, public relations, and community activities.

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Irene Dalis

In only a few years since her sensational debut at the Metropolitan Opera, when she was acclaimed "one of the most exciting and refreshing temperaments to emerge in seasons", IRENE DALIS has asserted herself as one of the great international artists of this generation.

Honors such as opening the Bayreuth Festival as Kundry in Parsifal, opening the Metropolitan Opera season as Amneris in a new production of



Aida, and performing in a command performance before Queen Elizabeth, have already been bestowed upon this remarkable mezzo-soprano.

Miss Dalis is renowned for her exciting temperament, wide range of voice and versatility—both in opera and on the concert stage—and as one New York critic so aptly wrote, "she can be depended upon to deliver a top-drawer performance no matter what she undertakes".

Horacio Gutierrez

March 10, 1972 8:30 PM

Considered the most exciting young pianist since Van Cliburn, Mr. Gutierrez was a runner-up (to a Russian) in the 1970 Moscow Tchaikowsky Competition. This brilliant young Cuban virtuoso, now living in Los Angeles, fled with his parents to the United States when he was ten years old. James Guthrie, San Jose Symphony Conductor, conducted Gutierrez's debut with the Los Angeles Philharmonic in 1966. Since that time Mr. Gutierrez has appeared as soloist with every major symphony orchestra in the United States and many in Europe.



Hermione Gingold

April 6, 1972 8:30 PM

Mr. Guthrie has arranged a wonderful evening of fun and light music, especially designed to show off the talents of this British music hall and motion picture star who has enthralled audiences throughout the United States and Europe. Miss Gingold has appeared with the London Philharmonic at the staid Royal Albert Hall and with other orchestras throughout the world. Included in this program is "Facade," a reading of Edith Sitwell poetry that was set to music by one of England's finest composers, Sir William Walton.



the Santa Clara Valley Choral Groups

April 21, 1972 8:30 PM

A truly memorable evening devoted to the great music of Johannes Brahms. The choral group, the same one which gave the stunning performance of Beethoven's Ninth Symphony last season, will join with the orchestra and distinguished soloists to present the Alto Rhapsody and the monumental German Requiem.

Christine Walevska

May 12, 1972 8:30 PM

Ranked as one of the five major cellists in the world, Christine Walevska is the only American in history to win the Grand Prix of the Paris Conservatory of Music. A student of the great Piatigorsky, she has made guest artist appearances with the major orchestras in the United States and Europe, including several appearances in the Soviet Union. Miss Walevska, an American girl of Polish extraction, is as beautiful as she is talented and will provide a dazzling appearance in an outstanding work for cello and orchestra.

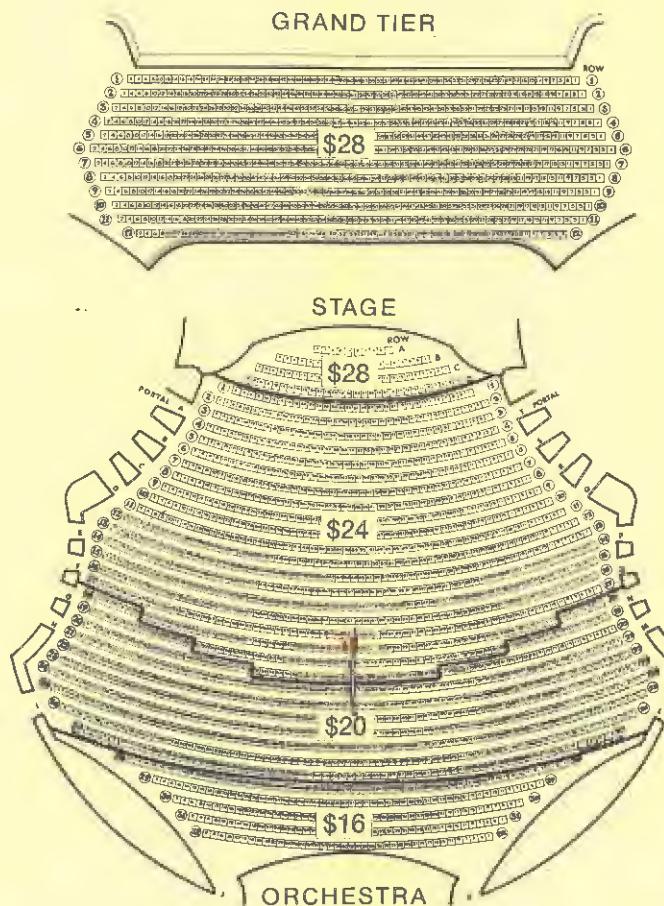


A Salute to Japan

June 9, 1972 8:30 PM

A salute to Japan, San Joseans of Japanese extraction, and San Jose's sister City, Okayama, Japan. Prominent Japanese musicians from the Okayama area have been solicited to appear with the orchestra which will feature the guest artistry of Miyoko Yamane, pianist, and the renowned koto virtuoso, Kazue Kudo.

The new San Jose Community Theater — setting for the 1971-72 season. This exciting structure, designed by William Wesley Peters, Chief Architect of the Taliesen Associated Architects of the Frank Lloyd Wright Foundation, promises Symphony patrons concert evenings of splendid enjoyment. Comfortable seating, exceptional acoustics, and an unobstructed view of the orchestra.



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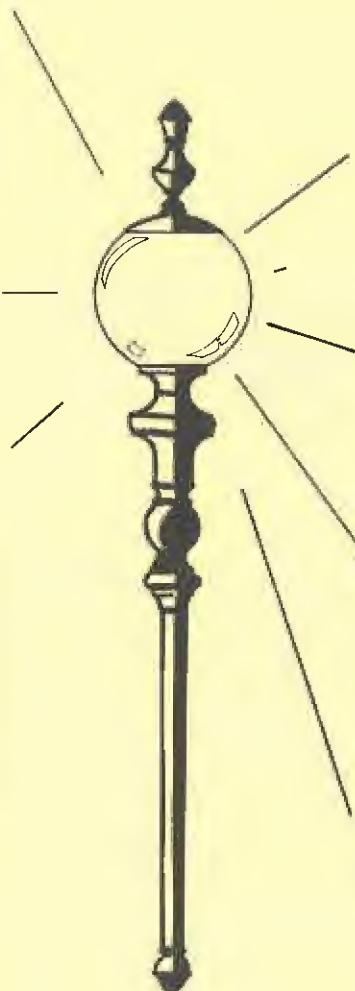
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THE SAN JOSE YOUTH SYMPHONY

The San Jose Junior Symphony Association was organized in March of 1953 with the aid of members of the Women's Committee of the San Jose Civic Symphony Association.

The director selected to lead the first Junior Symphony was San Matean Emanuel Leplin, violinist, composer and conductor. Rehearsals began in October, 1953, for concerts to be presented in January and April, 1954. Auditions were held at San Jose High School and judged by the first chair performers from the San Jose Symphony.

The first performance of the Junior Symphony was performed on March 2, 1954, in Morris Dailey Auditorium at San Jose State College.

In November of 1954 a new conductor, Mr. Allyn Ferguson, Jr., took over the baton.

The Junior Symphony had a total of 75 musicians.

Dr. Robert Hare conducted the Junior Orchestra in its 1958 season, beginning a series of several conductors: Mr. Vincent Carter from 1959 through 1961; Hugo Renaldi from 1961 to 1963; Wolfgang Kuhn from 1963 through 1965; Rudolph Foglia from 1965 to 1967; Dr. Vernon Reed from 1967 through 1968; and Mr. Stoia from 1968 up to the present.

At the request of the orchestra members, the name of the orchestra was changed in 1964 to "San Jose Youth Symphony".



EUGENE STOIA

San Jose Youth Symphony Director

European born Eugene Stoia completed his musical education at the National Conservatory of Music in Romania and at the Hochschule for Musik in Berlin as a Humboldt Scholar. Enriching his mastery at the violin by further study with Max Strub, and the famed Romanian composer and performer Georges Enesco. He was professor of violin and chamber music at the State Conservatory in Innsbruck, Austria.

Mr. Stoia's American debut was held in Carnegie Hall, New York City, in 1953. His ability to brilliantly execute rapid passages, and to induce an almost singing voicelike quality in nuances from soft to dramatic effect brought rare reviews. He has been concertmaster of the St. Louis Philharmonic Orchestra, was chairman of the University of Kansas City String Department, and founded the Fremont Philharmonic Orchestra.

As San Jose Youth Symphony's musical Director and Conductor since 1968, he is bringing added recognition to their ability and his impressive talent. He is also a member of the music faculty of San Jose City College.

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Margaret Parks
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Jacqui Richter
Johanna Rubinstein

OBOE:

Dave Carlson
Cindy Thorp
Philip Weintraub

CELLI:

Roberta Actor
Colleen Crosby
Mary Germer
Joseph Giansiracusa
Karen Hastings
Robin Houser
Pamela Highbaugh

BASS:

Jesse Escobar
Bruce Jolly
Larry Quinell
Pat Kennedy
Leanne Hansen

TROMBONE:

Eric Ishimaru

CLARINET:

Dorothy Beattie
David Fullmer
Tim Prince
Stephen Rowe

HARP:

Kathy Forrin

VIOLAS:

Pamela Freund

David Evans
Jackie Theiss
Silva Rodrigues
Thea Ostergaard
Lynn Anderson

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Lynn Halstead

TRUMPET:

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Wayne Koestenbaum
Thomas Maitwick

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1971-72 SYMPHO-TEENS

The San Jose Sympho-Teens, girls auxiliary to both the San Jose Symphony and the San Jose Youth Symphony, has an expanded role as official uniformed usherettes and hostesses for the upcoming Symphony season in the new Community Theater as well as its traditional purpose of fundraising for the Youth Symphony.

Membership is open to all high school girls of both public and private institutions in the greater San Jose area who are interested in all phases of music and community service. The group is nonprofit, nonselective, nondiscriminatory, nonsectarian. The Sympho-Teens are a vital part of the parent organization, The San Jose Symphony Association, and are given full membership in the Association.

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A special section of the theater has been designated for children and college students. Children of high school age and under accompanied by their parents are admitted free of charge to all subscription concerts and are to be seated in this section. One dollar tickets for this section are available to college students at the Box Office on presentation of a current college activity card.

SYMPHONY COMMUNITY SERVICES

SUMMER MUSIC CAMP

Symphony held its first annual Summer Music Camp at Camp Campbell in the Santa Cruz Mountains in July, 1971, where one hundred young musicians from Santa Clara County were able to spend an entire week practicing, learning and performing with Youth Symphony Conductor Eugene Stoia and four outstanding musicians: Alfred Gillis, Professor of Viola at Fresno State College; Donald Homuth, Professor of Cello at San Jose State College and a member of the San Jose Symphony Orchestra; John Butterfield, renown woodwinds instructor, and Carroll Elkjer, music instructor of brass. These young people were provided workshops and seminars, recreation, music programs, and the opportunity to perform for the public, all at no cost other than what Symphony was charged for use of the facilities.

Symphony wishes to provide an expanded camp facility for two weeks during the summer of 1972 and to be able to handle a larger enrollment and provide expanded instruction. The 1971 camp was offered without requests for funding from the community, but expansion of this program will depend upon community support. Any Symphony friends able to give financial or logistical aid to our 1972 sum-

mer camp will be doing a great service to these fine youngsters as well as contributing to the future quality of our community's music.

YOUNG PEOPLE'S CONCERTS

With the assistance of the San Jose Federation of Musicians, Local 153 A.F.M., Symphony is able to provide concerts for school children in our community which greatly enhance their appreciation of fine music. In November, 1971, Maestro Guthrie conducted an enthusiastically received Young People's Concert which filled the Civic Auditorium to the brim. Symphony was unable to accommodate all of the requests from schools for seating and the May, 1972 concert provides for twice as many students.

COMMUNITY SERVICE CONCERTS

The first such event in the United States, San Jose Symphony Orchestra presented its season opening concert to the people of the San Jose area as a gift, of music, sponsored by the San Jose Mercury News. This concert will provide an unprecedented musical experience for those persons of our community who would not for various reasons be able to attend Symphony performances.

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1971-72 WOMEN'S AUXILIARY

The Auxiliary is composed of women of the greater Santa Clara Valley, and its scope of activities is broad enough to accommodate a wide range of interests and talents, since the group is involved in music education, youth programs, fund raising projects, preview luncheons and dinners, rehearsal coffees, concert receptions, bridge circles and office staffing.

Budget costs in all school districts are restricting the musical education programs, and the Auxiliary's hope is to improve the Young People's Concerts, broaden school participation in facilities available in the Valley, increase opportunities for the Youth Orchestra and expand



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For further information regarding the Symphony Women's Auxiliary, please contact the San Jose Symphony Orchestra.

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DR. LAUREN JAKEY

Concertmaster

Dr. Lauren Jakey will serve as Concertmaster under Mr. Guthrie's direction for the 1972 season. He is a master of the violin, receiving his doctorate at Indiana University. Although born in Yakima, Washington on July 10, 1937, he studied elsewhere, and received his Bachelor of Music degree at the Oberlin Conservatory of Music, and his Master of Music degree at the Peabody Conservatory of Music.

His professors include such distinguished names as Andor Toth, William Kroll, Ivan Galamian, and Joseph Gineold. As a member of the Houston Symphony Orchestra he served under the celebrated batons of Stokowski, Barbirello, and Susskin. Dr. Jakey's colorful career took him to the Baltimore Symphony, and saw him serve as concertmaster for the Seventh Army Symphony Orchestra. During this period he conducted concerts in Germany under the sponsorship of the State Department. He has also been soloist and concert master for the Santa Clara Philharmonic Orchestra. His love and knowledge of music was an inherent part of his life and his father was both a teacher as well as conductor of a community orchestra in Seattle.

At present and since 1969 he holds the position of Assistant Professor at San



Jose State College. His energy and versatility includes teaching violin and viola, coaching chamber music, and conducting a baroque string ensemble. His charming British-born wife, Patricia, mother of their two children, Amelia Rose and Kevin Andor, is also a teacher of French at all levels.

RALPH LA CANNA

Chief of Brass

Ralph LaCanna was born in Carbondale, Pennsylvania. He received his degree (B.A.) from the University of Pennsylvania. Continuing his studies at Stanford University he received his M.S. degree, and is presently studying there for his doctorate.

Maestro Rosenfeld of the Philadelphia Orchestra, and Charles Bubb of the San Francisco Symphony were among his teachers. He has made numerous solo appearances, and has played in the Bach Festival Orchestra since 1960. His aptitude and versatility on the trumpet has led to his appearances with a variety of eminent musical groups; The San Francisco Pops, The San Francisco Opera Orchestra, The Marin Symphony, Amici Della Musica Orchestra, and several others. He has played first trumpet for the San Jose Symphony since 1965. He is single, and resides in Palo Alto. He is a teacher of brass exclusively.



DONALD HOMUTH

Principal Violoncello

Donald Homuth was born in Milwaukee, Wisconsin, where he began his academic work and study of the cello. Then on to Chicago where he studied with Dudley Powers and with a scholarship received the B.M.E. degree from Northwestern University in 1943. Over the next seven years he studied cello with Leonard Rose and William Durieux in New York and was cellist with the Columbia University Symphony, Julliard Symphony, New Jersey Symphony, New York City Symphony and the National Symphony, Washington, D.C. He received the Masters of Music degree from Northwestern University in 1952. Since then he has progressed from instructor to professor of music at San Jose State College. Professor Homuth has made many appearances with orchestras and musical groups in the San Jose area and was principal cellist with the Santa Clara Philharmonic and the American Community Symphony which gave concerts around the world in the summer of 1965. Professor Homuth lives in Cupertino, is married and has a daughter, Debi, age 16.



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ROBERT MANNING

Principal Bass

Robert Manning, principal bassist of the orchestra, received his early schooling in New York City and Fort Dodge, Iowa. His bachelor of music degree was received from Drake University, Des Moines, Iowa. He earned his masters in music at the University of Southern California. Additional graduate work has been done at Long Beach State College and the University of Southern California. He has studied with Hermann Reinshagen, formerly principal bass for Toscanini, Gary Karr, and Milton Kestenbaum. Earlier study included work with cellists John Ehrlich and Roland Searight. He has performed with the Santa Clara Philharmonic, the Kern Philharmonic, Norfolk Symphony, Drake-Des Moines Symphony, and Long Beach Symphony. Presently Mr. Manning is assistant professor of music and director of the college symphony at San Jose State. He currently represents music education as orchestra representative to the California Music Educators Association. Professor Manning has re-



cently come to this area from Southern California where he was active in music education for twenty years.

HERKULIS STROLIA

Assistant Concertmaster

Mr. Herkulis Strolia a native of Lithuania comes by his musicianship as a heritage from his father, a violinist and composer; his mother, a mezzo-soprano; and his two older brothers, one a pianist and bassoonist and the other a violinist, organist and composer. He studied at the New England Conservatory of Music under W. Alfred Kripps of the Boston Symphony Orchestra, and has performed with the New York Orchestral Society, Metropolitan Opera National Company, American Opera Company, Harkness Ballet Company and American Ballet Theatre.

This fine and articulate musician has been of immeasurable assistance to Maestro Guthrie in bringing quality of performance to our Orchestra.

Mr. Strolia is a private instructor of violin and lives in Santa Clara with his wife, who is also a violinist with San Jose Symphony Orchestra, and his brand



new son, Christopher, who arrived in October, 1971, and has a violin awaiting to continue this fine family tradition.